

Piano · Vocal · Guitar



International Music Publications Ltd

# HERE WITH ME

Words and Music by  
Dido Armstrong, Paul Statkem  
and Pascal Gabriel

J.84



The sheet music consists of six staves of musical notation. The top staff is for the piano, showing bass and treble clef staves with various notes and rests. The second staff is for the vocal part, with lyrics written below the notes. The third staff is for the guitar, showing chords. The fourth staff is for the piano. The fifth staff is for the vocal part, with lyrics. The sixth staff is for the piano. Chords indicated include G/B, Bm, and G/B again.

1. I did - n't hear you my leave, —  
2. I don't wan - na call friends, —

I won - der how am I still here.  
they might wake me from this dream.

And I don't wan - na move a thing,  
And I can't leave this bed,

Bm  


it might change  
risk for - get - ting all my  
that's been. } me-mo-ry.

%

Em  


Oh, I am what I am, I'll do what I want. But

3

F#m  
G  


I can't hide. And I won't go, I won't-

D  
Dmaj7  


sleep, I can't breathe- un - til you're rest - ing here with - me. And I

Bm

won't leave, and I can't hide, I can - not

3

1. A

be un - til you're rest - ing here - with me.

2,3.

A

be un - til you're rest - ing here. And I won't

G

D

go, and I won't sleep, and I can't breathe un - til you're

Dmaj7

Bm

rest - ing here with me. And I \_\_\_\_\_ won't... leave, and I \_\_\_\_\_ can't

8

Asus4

A

To Coda ⊕

3

hide,— I — can-not be un - til you're rest-ing here— with me.

3

Em7

F#m

D. ♫. al Coda

Oh, I

⊕ Coda

Em7

F#m

# DON'T THINK OF ME

Words and Music by  
**Dido Armstrong, Rollo Armstrong,  
 Pauline Taylor and Paul Herman**

J=92

G<sup>#</sup>m 4      D<sup>#</sup>m 6

1. So you're with her— and not with me, I hope she's

G<sup>#</sup>m 4      D<sup>#</sup>m 6

sweet— and so pret - ty. I hear she cooks— de - light - ful -

Dsus4 6      D<sup>#</sup> 6      B x      D<sup>#</sup>7sus4 6      D<sup>#</sup> 6

- ly, a lit-tle an - gel be-side— you. So you're with

G<sup>#</sup>m 4                      D<sup>#</sup>m 6                      G<sup>#</sup>m 4  
 her— and not with me. Oh, how luck - y one man can—  
 8                      8

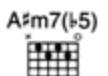
D<sup>#</sup>m 6                      G<sup>#</sup>m 4                      D<sup>#</sup>7sus4                      D<sup>#</sup> 6  
 be.— I hear your house— is smart and— clean.. Oh, how

B                      D<sup>#</sup>7sus4                      D<sup>#</sup> 6                      B                      A<sup>#</sup>m  
 love - ly                      with your home-com-ing queen.. Oh, how love - ly it must—  
 3                      3

D<sup>#</sup> 6                      G<sup>#</sup>m 4                      C<sup>#</sup> 4                      E  
 be.— When you see— her sweet smile, ba - by,—



don't think of me. And when she lays in your



warm arms

don't think of me.



2. So you're with her and not with me I know she



spreads-

sweet- ho - ney.

In fact your best friend, I heard he

3



D<sup>#</sup>7sus4      D<sup>#</sup>      B  


spent—      last      night      with her.—      Now how do you feel?—

D<sup>#</sup>sus4/A<sup>#</sup>  


D<sup>#</sup>  


—      How do you feel?—      When you

G<sup>#</sup>m      C<sup>#</sup>  


E  


G<sup>#</sup>m      C<sup>#</sup>m7  


sec      her      sweet      smile,      ba - by,—      don't      think of— me.—

Emaj7  


G<sup>#</sup>m      C<sup>#</sup>  


E  


—      And when she      lays—      in      your      warm      arms—

B A<sup>#</sup>m7(=5) D<sup>#</sup> G<sup>#</sup>m C<sup>#</sup>

don't think of me. And it's too late and it's

E G<sup>#</sup>m C<sup>#</sup>m7 Emaj7

too bad, ah, don't think of me. And it's

G<sup>#</sup>m7 C<sup>#</sup> Emaj7 B A<sup>#</sup>m7(=5)

too late and it's too bad. Don't think of me.

*To Coda ♪*

D<sup>#</sup> G<sup>#</sup>m

Does it both-er you now all the mess I made?

x 6 8

C7 4 G#m 4 E6  
 Does it both-er you— now the clothes you told me not to wear? Does it

G#m 4 C7 4 G#m 4  
 both-er you— now all the an-gry games we— played?— Does it both-er you— now when I'm not— there?

D# 6 D.S. al Coda ♫ Coda D# 6  
 When you

G#m 4 G#5  
 Repeat 10 times ad lib.  
 Vocal ad lib. Last time only Ooh— ooh.

# HUNTER

Words and Music by  
Dido Armstrong and  
Rollo Armstrong

♩ = 92

N.C.

Cm7  


F7  


1. With one light on  
(2.) book in one room,  
and pain - ful look,  
I know you're  
the T. V.'s

up on, when I get home. With one small step,  
the sound is down. One long pause, up - on the  
then you be -

- gin,

I know your look oh, look what

when I get the cat's brought there. If you were a

Cm7 3 Amaj7 4 Gm 3 Cm7 3 Amaj7 4

king up there on— your throne, would you be wise— e-nough to let me

Gm 3 Cm7 3 Amaj7 4 Gm 3 Ab 4

go. For this queen you think you— own— wants to—

Cm 3 Ab 4 Fm7 4 Ab 4 Cm 3 Ab 4

be a hun - ter a - gain. I want to see the world a - lone a - gain,

Fm7 4 Ab 4 Cm 3 Ab 4

to take— a chance— on— life— a - gain,

Fm7



1.

Cm



so let me go.

2. The un - read

2.

Cm



E♭



Gm



go.

Let me leave.

8

8

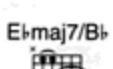
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For the crown you've placed up - on - my head -

feels too hea-vy now -

And I



don't know what to say - to you - but I'll smile - an - y how -

And all the time - I'm - think -

- ing, think - ing. I want to

be a hun - ter a - gain. I want to see the

world a - lone a - gain, to take a chance on life a - gain,

1.  

 so let me go. I want to

2.



go.

Let me leave.

— Let me go.



Repeat ad lib. to fade

—

—

—

# THANKYOU

Words and Music by  
Dido Armstrong and  
Paul Herman

*L*=80



1. My tea's gone cold,  
2. I drank too much, I'm last won - d'ring night,— why got



bills to pay,

got out of bed at all.

The morn-ing

rain— clouds

out— my win -

pain.

I missed the

bus— and

there'll— be

F# B F#/A# G#m Emaj7

- dow, hell to - day. and I can't see at all. And ev - en if I could - it - d all -  
I'm late for work a - gain. And ev - en if I'm there\_ they'll all -

F# B F#/A# G#m Emaj7

— be grey. — But your pic - ture on my wall, — it re - minds me that it's  
— im - ply — that I might not last the day. And then you call me and it's

1.

G#m/D# Emaj7 G#m Emaj7 G#m Emaj7

not so bad, — it's not so bad.

2.

G#m Emaj7 B

not so bad, — it's not so bad. — And I want to

Emaj7



F#11



B



Emaj7



F#11



thank you—

for giv-ing me the best day——— of my life.—

And

oh,—

just to be with you—

is hav-ing the best day——— of my

life.—

Pipe

Emaj7



B

Emaj7

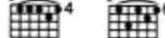
F#11

B

Emaj7



F#11



D#m7



C#m7



B



Emaj7



F#11



Push the door- I'm home- at last— and I'm soak - ing through-and through.

B



Emaj7



F#11



— And then you hand - ed me— a towel,— and all I see— is you.

B



Emaj7



F#11



— And ev - en if— my house- falls— down— now, I would-n't have— a clue,



be - cause\_ you're near\_\_\_\_ me. And



I\_\_\_\_\_

want to thank\_ you..

for giv-ing me the best day\_\_\_\_\_ of my-



life.\_\_\_\_\_

And oh,\_\_\_\_\_

just to be with you—

is hav-ing the



1.



2.



best day\_\_\_\_\_

of my life.

And life.



# MY LOVER'S GONE

**Words and Music by  
Dido Armstrong and  
Jamie Catto**

**J=108**



1. My lov - er's gone,— his boots- no long - er by— my door.

{

Dm

G/B

He left— at dawn,— and as— I slept— I felt— him go—

Re - turns— no more,— I will— not watch— the o - cean.



{

8

8

8

8

{

8

8

8

8



My lov - er's gone,— no earth - ly— ships— will ev - er bring



him home a - gain.—



Bring him— home a - gain.—



2. My lov - er's gone,—  
3. My lov - er's gone,—

I know— that kiss— will be— my last.  
his boots— no long - er by— my door



*To Coda ⊕*

F G6 Dm

Bring him— home a - gain.—

Dm Instrumental C G/B Dm

C G/B F G Dm

F G Dm

⊕ Coda Dm G/D Dm G/D Dm G/B

Repeat ad lib. to fade

# ALL YOU WANT

Words and Music by  
**Dido Armstrong, Paul Herman**  
**and Rollo Armstrong**

J=76



1. I like to watch you sleep at night,— to hear you breathe,

— by my side. And al - though sleep leaves me be - hind,

there's no-where I'd ra - ther be.—



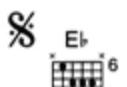
2. And now our bed is oh,— so cold,  
my hands feel emp-ty. No one to hold.—  
3. It's been three years, one night a-part,—  
but in that night— you tore my heart.



And I can sleep what side— I want,  
If on - ly you had slept. a - lone, it's not the same—  
with you gone.—  
had not been



sown. Oh, if you'd come home— I'll let— you know— that  
Oh, you could come home— and you would know— that



all— you— want is right here in this— room. All— you—  
(there in that—)



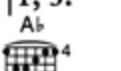
want.

And all

you need

is sit - ting here with-  
(% there)

1, 3.



To Coda ⊕



you,

all

you want.

2.



I hear your key—

turn - ing in — the — door.—



I won't be hear - ing

that sound a-ny - more..

And you - and your sin

can


 D♭  
 4


 A♭m7  
 4


 D♭  
 4


 A♭m7  
 4


 D♭  
 4

*D.%%. al Coda*

leave the way - you just came in - Send my re - gards to her - I hope - you've found \_\_\_\_\_ that


 D♭  
 4


 A♭/D♭  
 8


 A♭  
 4


 A♭m  
 4

*Φ Coda*

You want.

(All )


 E♭  
 6


 E♭/D♭  
 8


 A♭  
 4


 A♭m  
 4

(All )

I'd like to watch you sleep - at night,


 E♭  
 6


 E♭/D♭  
 8


 A♭  
 4


 A♭m  
 4

(All )

I'd like to watch you sleep - at night,


 A♭m  
 4


 A♭m/C♯


 E♭  
 6

rit.

to hear you breathe by — my side.


 A♭m  
 4


 A♭m/C♯


 E♭  
 8

# HONESTLY OK

Words and Music by  
Dido Armstrong,  
Matthew Benbrook and  
Rollo Armstrong

$\text{J}=88$



Instrumental ad lib.



Play 4 times ad lib.

A musical score for piano/vocal/guitar. The top staff is for the piano, showing a bass line and a treble line with eighth-note chords. The bottom staff is for the bass. Chords shown are Gm7, Dm7, Gm7, and Dm7. The tempo is indicated as J=88. The section is labeled "Instrumental ad lib." and "Play 4 times ad lib."



Repeat ad lib.

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm, and Dm7. The section is labeled "Repeat ad lib."



1. I just want to

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm7, and Dm7. The section is labeled "1. I just want to".



(1.) feel  
(2.) day

safe in my own— skin.  
if I was safe in my own— skin.

I just want to  
Then I would-n't feel—

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm7, and Dm7. The section is labeled "(1.) feel", "safe in my own— skin.", "if I was safe in my own— skin.", "I just want to", and "Then I would-n't feel—".



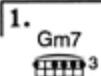
be

hap-py a - gain.  
lost and so fright-ened.I just want to  
But this is to -feel  
- daydeep in my own world.  
and I'm lost in my own skin.But I'm so  
And I'm so

Accordion

lone - ly I don't ev - en wan-na be with my - self

a - ny - more.—



2. On a dif - f'rent





To Coda ♫

(I \_\_\_\_\_ am safe.)

(Oh \_\_\_\_\_)



Melodica

(How I feel)

(Oh \_\_\_\_\_)



D. ♫. al Coda

And I'm so

♪ Coda



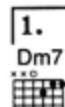
And I'm so (How lone - ly I don't even wan - na feel) be with my - self a - ny more.





Instrumental ad lib.

(Oh\_\_\_\_\_)



I just want to feel

safe in my own skin.

I just want to



be

hap - py a - gain.

# SLIDE

Words and Music by  
Dido Armstrong and  
Paul Herman

**J = 92**



Play 4 times ad lib.



1. Ev-en on a day— like this— when you're crawl - ing on— the floor,—

8vb-----

8vb-----



reach-ing for the phone- to— ring- a - ny - one— who knows- you— a ny - more.— It's

8vb-----

8vb-----

Am7 D/F# Em Am Dm Em7

al - right to make mis - takes, you're on - ly hu - man. In - side, ev - 'ry- bo - dy's hid-ing some-thing.

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

2. Star-ing at the same\_ four\_ walls, have you tried to help\_your - self.  
 3. Ev - en at a time\_ like\_ this,\_ when the morn - ing seems so far,

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

The rings a-round your eyes,\_ they don't hide that you need to get\_ some rest.  
 You think that pain be - longs\_ to you\_ but it's hap - pened to\_ us\_ all. It's  
 It's

Am7 D/F# Em Am Dm

al - right to make mis - takes,- you're on - ly hu - man. In - side,



ev - 'ry bo - dy's hid - ing some - thing.. Take time to catch your breath\_ and choose your mo - ment.



Don't slide.

Don't slide.

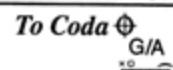


Don't slide.

Don't slide.

slide.

slide.



Slide,

slide.

slide,

slide. You brought this\_ on-

To Coda ♫

1. 2.

Em                    A                    C                    Em                    A                    C

— your - self — and it's high time — you — left it there. — Lie here — and — rest

D. al Coda

— your — head, — dream — of some - thing else — in - stead..

Coda

G/A                    Am/E                    Am7                    Em9                    Am7                    Em9

Vocal ad lib.

Don't

Am7                    Em9                    Am7                    Em9                    Am7                    Em9                    Am7

Play 3 times ad lib.

slide.                    Don't — slide. — Slide. —

# ISOBEL

Words and Music by  
Dido Armstrong and  
Rollo Armstrong

$\text{♩} = 68$



8

3

3

Percussion

cont. sim.



8

8

8

8



1. I thought it was fun - ny when you missed the train..  
2. And who he would be - come, all the things he'd have done,



Bm

A $\flat$ E $\flat$ m7

been such hell I — wish you well, — I hope you're safe — to - night.. It's been a

long day — com - ing and long will it last — when it's

D $\flat$ /A $\flat$ A $\flat$ E $\flat$ m7

last

day —

leav - ing.

I'm help - ing it pass — by —

D $\flat$ /A $\flat$ A $\flat$ To Coda  $\oplus$  G $\flat$ 

lov - - - ing

you

more.

1.

D $\flat$



*Harmonica ad lib.*



*D. & al Coda*

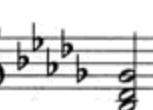
It's been a

*Φ Coda*



lov - - - - ing

you more.



# I'M NO ANGEL

Words and Music by  
Dido Armstrong, Paul Statham  
and Pascal Gabriel

*J=100*

The musical score consists of six staves of music. The top staff is for the vocal part, starting in Am and moving through C, F, and Em chords. The second staff is for the guitar, also in Am, C, F/A, and Em/B chords. The third staff continues the vocal line in Am, G, Am, G, Am, and G chords, with lyrics: "1. If you gave me just a coin for ev - 'ry time we say good - bye,- night. 2. If you tell me that I can't I will, I will, I'll try all night." The fourth staff continues the guitar and vocal parts. The fifth staff begins with a rest in Am, followed by G, Am, G, Am, and G chords, with lyrics: "well I'd be rich be - yond my dreams. I'm sor - ry for And if I say I'm com - ing home. I'll prob - ab - ly". The sixth staff concludes the piece.

Am G Am G Am Em/B

— my wea - ry life.  
— be out — all night.

I know I'm not per - fect  
I know I can be a-fraid  
but I  
but I'm

D/F# F Am

can a - smile. — And I hope that you see — this heart.  
live. — And I hope that they trust — this heart.

Em/G D/F# 1. F 2. F

be-hind my tired eyes. — Cos

be-hind my tired eyes.

8 Am Em/A F Em

I'm no an - gel, but please don't think that I won't try — and try. —

Am Em/A F Em

I'm no angel, but does that mean that I can live my life.

I'm no angel, but please don't think that I can't cry. Ah.

To Coda ♪

I'm no angel, but does that mean that I won't fly?

Am C F Em

Em7

C: Em

F: Em

Em7

Am C F Em

Am G Am G Am G Am G

I know I'm — not a - round each night. And I know I — al - ways think I'm right.

D. *al Coda*

Am G Am G Am G Am G

And I can be - lieve — that you — might — look a-round. Cos

*Coda*

Em7 N.C. F/A E5/A Am

Harmonica

8

# TAKE MY HAND

**Words and Music by  
Dido Armstrong and  
Richard Dekkard**

♩=62



1. Touch my— skin and tell me what you're think-ing. Take my



— hand and show me where we're go - ing. Lie down next to me,— look in-to-



— my eyes— and tell— me, oh, tell me what you're see - ing. So sit on

B♭ Cm7 E♭ Gm B♭

top of the world— and tell me how you're feel - ing. What you feel - is

Cm E♭ Gm B♭ Cm7

what I feel - for - you.. Take my hand — and if I'm ly - ing — to you,- I'll

E♭ Gm B♭ Cm7

al - ways be — a - lone,- if I'm ly-ing to you.—

N.C. 1, 2. Repeat ad lib.

Guitar ad lib.



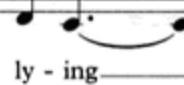


top of the world— and tell me how— you're feel - ing.



What you feel— is what I feel— for— you.—

Take my hand— and if I'm



ly - ing — to you,—

I'll al - ways be — a - lone,—

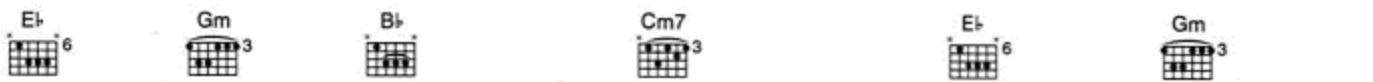
if I'm



ly-ing to you.—

Take your time— and if I'm ly-ing to you,—

I



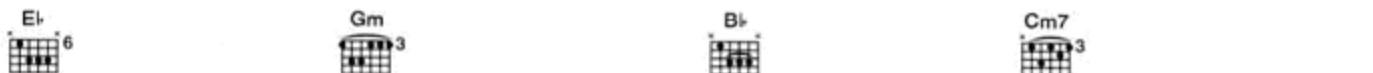
know you'll find that you be - lieve - me, you be - lieve - me, you be - lieve - me.

know you'll find that you be - lieve - me, you be - lieve - me, you be - lieve - me.

know you'll find that you be - lieve - me, you be - lieve - me, you be - lieve - me.



You be - lieve - me.



*Violins 8<sup>va</sup>*



1. Repeat ad lib. 2.



Feel the





— sun on your— face— and tell— me— what you're think-



- ing.

Catch the— snow—

on your— tongue—

and



show— me—

how it tastes.—





Take your time.



Take my hand and if I'm lying to you, I'll

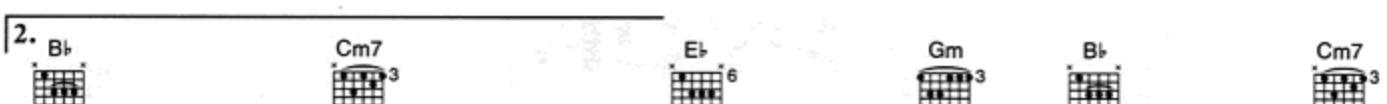


always be a - lone, - if I'm lying to you. - Take your time and if I'm



lying to you, - I know you'll find that you be - lieve me.

1.



2. B<sub>b</sub> Cm7 Eb Gm B<sub>b</sub> Cm7

you be - lieve\_ me. You be - lieve\_ me. You be - lieve\_ me. You be - lieve\_ me.

A musical score for voice and piano. The vocal part consists of eighth-note patterns. The piano part has bass notes and chords. The lyrics "you be - lieve\_ me." are repeated four times.

E<sub>b</sub> Gm B<sub>b</sub> Cm7 E<sub>b</sub> Gm

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

E<sub>b</sub> Gm B<sub>b</sub> Cm7 E<sub>b</sub> Gm

You be - lieve\_ me. You be - lieve\_ me.

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

B<sub>b</sub> Cm7 E<sub>b</sub> Gm B<sub>b</sub> Cm7

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

B<sub>b</sub> Cm7 E<sub>b</sub> Gm B<sub>b</sub> Cm7

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

3 3 3 3 3 3 3 3

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

E<sub>b</sub> Gm B<sub>b</sub> Cm E<sub>b</sub> Gm B<sub>b</sub> Cm Cm7

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

E<sub>b</sub> Gm B<sub>b</sub> Cm E<sub>b</sub> Gm B<sub>b</sub> Cm Cm7

A continuation of the musical score. The vocal part continues with eighth-note patterns. The piano part provides harmonic support with bass notes and chords.

# Dido

# no ANGEL

**HERE WITH ME 6**

**DON'T THINK OF ME 10**

**HUNTER 16**

**THANKYOU 21**

**MY LOVER'S GONE 26**

**ALL YOU WANT 30**

**HONESTLY OK 34**

**SLIDE 38**

**ISOBEL 42**

**I'M NO ANGEL 46**

**TAKE MY HAND 50**

**MY LIFE 58**

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